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THE GIFT OF
Mr. B. A. Finney



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The

Hollenden Gallery.



Boston. Foreign exhibition, 1883.

HAND BOOK FOR VISITORS
TO THE
HOLLENDEN GALLERY
OF
OLD MASTERS

EXHIBITED AT THE BOSTON FOREIGN ART
EXHIBITION IN 1883-4,

COLLECTED BY

JAMES JACKSON JARVES,
HONORARY MEMBER OF THE ACADEMY OF FINE ARTS, FLORENCE, ITALY,

AND PURCHASED BY

L. E. HOLDEN,

OF CLEVELAND, OHIO,

1884.



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JAMES JACKSON JARVES.
1883.



INTRODUCTION.

A few words of introduction are necessary to explain the motive and aim of this collection. As regards the master-pieces of old masters, which give them their distinctive reputations, it is within no one's power to obtain them except in the rare instances of the dispersion of some famous private gallery, or their cession by families which have inherited them from their ancestry, for tempting offers. A first-class gallery can still be obtained in Europe, but it must be diligently labored for and dearly bought. Prices of noteworthy examples steadily augment as they grow scarcer. The old masters of this gallery were secured many years ago, when circumstances for their acquisition were more favorable than at present. They are not presented as master-pieces, but as types of the greater men and their schools, fairly characterizing their motives, coloring, design and modelling; average representative examples of their minor work, but possessing some distinctive, recognizable qualities,

to those who have made a study of them. Almost all of the great men worked in fresco or in decorating wall surfaces on a large scale. To adequately comprehend their merits, they must be studied in those churches and palaces where they exist, and from which they cannot be removed. The series of paintings now exhibited is instructive as showing types of the Byzantine-Italian style of rigid, unvarying design, which prevailed for centuries before Cimabue, dating from the fall of the Roman Empire to the 13th century. At this epoch, painting under the auspices of the Church began to revive, slowly departing from the traditionary religious types, gaining, step by step, truth of expression and design from nature, although still largely held in ecclesiastical bondage. The gold back-ground period lasted three centuries. Richness of decorative effects, with earnest simplicity and sincerity of treatment, a steady progress in naturalism as to design and adherence to spiritual and lofty motives are the chief characteristics of this period. There are a sufficient number of easel examples in the collection by the pre-raphaelite men to partially illustrate the progress of painting, until it culminates in the deep, rich coloring, masterly portraiture, strong design and more secular expressions and motives of the Lombard, Florentine and Venetian schools, and their auxiliaries. The distinction between old and the new schools of art is most forcibly shown by the difference in their general tones, depth and harmony

of coloring. It is not age, as some imagine, that causes this difference, but the lavish use of purer and stronger colors, with subtle skill in its use. The tone of the old men has deteriorated from the effects of varnishes and the wear of time on their delicate surfaces. Whenever one is found unimpaired by external causes, it displays still greater brilliancy and depth of color. The merit of the old men is not confined to coloring alone. If the heads of Innocent X, by Domenichino, of the old man from the Gino Capponi Gallery, attributed to Titian, the old Florentine doctor, so like a Quintin Matsys in hardness of design, but by Dominico Ghirlandajo be studied, there will be seen a subtlety of vital expression and of character that individualizes each, turns the soul inside out, and portrays the living man and his temperament in a fashion that few artists can equal.

I will reserve further remarks for the Descriptive Catalogue, observing that the attributions given I believe to be substantially correct, as they have also the support of the judgments of many experts in Europe. They are submitted to the light of American scholarly and artistic criticism for emendation in every instance when shown to be not well founded.

It should not be forgotten in viewing the frequency of the Madonna as a *motif* in sacred art, that she has always represented in Christianity the type of the perfect woman ; combining the beauty, grace, loveliness and intellect of all the classical types of womanly attributes and perfections, with the love, purity, chastity and

spirituality in their highest functions of revealed religion in that shape, which has most sympathy for man and the profoundest sway over his soul. Every artist of the time made her his theme, and it is one that must ever be dear to the hearts of all those who have mothers, sisters, wives or daughters to respect and adore; whilst for the sex itself, the type holds forth the image of each woman's individual possibilities of virtue and loveliness, and yet is broad enough to embrace the perfections of all womankind. Art has now abandoned her as a topic, because of the difficulty of attaining ideals that should surpass those of a Lionardo, Raphael or Fra Angelico. But it will return to it, when we have outgrown our nineteenth century materialisms, with renewed zest and perhaps still greater success. Meantime let us cherish these pure effigies as records of what our fellow-men long centuries since thought of an ideal womanhood and how they portrayed it.

CATALOGUE.

*No. 1. ALTAR-PIECE.

Gold background, Madonna enthroned with child, angels and saints in adoration; the nimbus of the Virgin surrounded by the heads of the apostles in miniature, with the sun in gold-relief. In the gradino beneath, Eve is seen lying amid the flowers of Eden, tempted by the serpent with a human head. She is on the point of tasting the forbidden fruit. This picture is of particular interest as having the arms of the family of Dante Allighieri. The great poet was a friend of Giotto [A.D. 1276-1337], and studied drawing with him; was much with him before he was exiled from Florence, and subsequently at Padua. Presumably this altar-piece was painted for his family by Giotto, in his early period, when most influenced by the Byzantine style, as shown in the gold in the draperies and general types of figures. But there is discernible a sense of naturalist form beneath the well-drawn folds of the drapery, whilst the general roundness of the figures, improved flesh tints, especially of the reclining Eve, and her comely type,

exhibit the artistic departures from the old traditions of art and direct study of nature which were begun by his master, Cimabue. Wood, tempera, 37 inches by 80.

***No. 2. ALTAR-PIECE.**

Gold background, Madonna on Throne and Child; Saints Sebastian, Augustine, Anthony and Peter. The youthful, clothed St. Sebastian shows that this picture was ordered by a convent of nuns. He somewhat resembles Raphael when a mere boy, and the design and coloring, being of the early Umbrian school, 15th century, are not altogether unlike the manner of Giovanni Santi, father of Raphael. It has been attributed by good judges to Gentili da Fabriano [A.D. 1360-1440, about], of a somewhat earlier date, his predecessor. In any case it is a fair specimen of early Christian art of the Umbrian school. Wood, tempera, 30 by 60 inches.

***No. 3. TABERNACLE.**

By Pietro de la Francesca, A.D. 1415-1494. Madonna in adoration, landscape, showing this master's method of perspective, which he was one of the first to study, his pleasing types of figures, and attempt to render the landscape in a natural, not conventional, manner. Few easel pictures exist by him. Wood, tempera, 30 by 48 inches.

***No. 4. MADONNA AND CHILD.**

By Starnina, A.D. 1354-1415, master of Fra Angelico; a characteristic example, in perfect preservation, of the early Florentine school. Wood, tempera, 40 by 40 inches.

***No. 5. STIGMATA OF ST. FRANCIS.**

By Fra Angelico, in his earliest manner, A.D. 1387-1455; part of a gradino to an altar-piece; heads fine, like his miniature work; perfect condition. Wood, tempera, 18 by 13 inches.

***No. 6. CASSONE, OR MARRIAGE-CHEST FRONT, OF
14TH CENTURY.**

By some scholar of Gaddo Gaddi, A.D. 1239-1312. Subject, "Corso de Barbieri," or horse races which were held in the Albizzi quarter of Florence, where existed the finest palaces in those days. It affords a quaint picture of the architecture, costumes and official pomp of the time. The "Observatore Fiorentino," 3 vols., published in 1798, says that this painting then belonged to the Pitti family, and describes it in full. Wood, tem., 22 by 64 inches.

No. 7. MADONNA AND ANGELS.

Altar-piece. Gold back ground, by Lorenzo di San Severino; Umbrian school; latter part of 15th century. The Giottesque types held their ground here, and in the school of Siena, after they had disappeared in Florence and elsewhere.

***No. 8. MADONNA IN ADORATION WITH ANGELS.**

Landscape, background and flowers; early manner of Fra Filippo Lippi or his school, A.D. 1412-1469; in fine preservation. Wood, tem., 28 by 48 inches.

***No. 9. TABERNACLE, VIRGIN, CHILD AND ANGELS.**

Fra Filippo Lippi, attributed A.D. 1412-1469, and quite in his manner; perfect preservation. Wood, tem., 26 by 40 inches

***No. 10. PORTRAIT OF SIXTUS IV.**

By Luca Signorelli, A.D. 1441-1512; has been transferred from wood to canvas. Oil, 30 by 36 inches.

***No. 11. TONDO, OR ROUND PICTURE. VIRGIN AND CHILD.**

St. John and Angels in landscape. Piero di Cosimo, Florence, A. D. 1462-1521. Wood, tem., 48 by 48 inches. A good example of this master.

***No. 12. TONDO, VIRGIN, CHILD AND ANGELS.**

Florentine School of 15th Century, possibly Fra Diamante.
Rich coloring and mingled characteristic types of this epoch.
Wood, oil, 48x48 inches.

***No. 13. TABERNACLE, MADONNA AND CHILD.**

In the early manner of Dominico Ghirlandajo, with his characteristic introduction of the sea in the background; A.D. 1451-1495. Head of Virgin of great sweetness. Baron Liphart considers this picture to be by Verrocchio; whoever by, it is a remarkable example of the time and school.

***No. 14. VIRGIN AND CHILD.**

Landscape. Lorenzo di Credi. An excellent example of this favorite old-master; A.D. 1459-1537. Wood, oil, 30 by 41 inches.

***No. 15. PORTRAIT OF A FLORENTINE DOCTOR.**

Dominico Ghirlandajo, A.D. 1451-1495. Easel portraits by him are very rare, and this is a perfect specimen and type in his extremely realistic style. Wood, oil, 34 by 30 inches.

No. 16. STUDY OR SKETCH FOR HEAD OF ISAIAH.

By Fra Bartolomeo, Florentine school, 1469-1517; strong effect of subtle gradations of thin color.

***No. 17. ST. MAGDALEN.**

Timoteo delle Vite, A.D. 1470-1524. A resemblance to Raphael's early manner under the influence of Perugino, so that it even has been attributed to him. It possesses considerable of his boyish purity of sentiment and delicacy of execution, but with a certain timidity and hardness of design that belong to Vite, rather than to his youthful friend and teacher. Canvas, oil, 28 by 34 inches.

***No. 18. ALLEGORICAL FIGURES OF SUMMER AND
AUTUMN; OR, APOLLO AND CERES.**

By Tibaldeo Pellegrino, Bolognese school. A spirited example of his large, flowing manner. His easel pictures are extremely rare, few galleries possessing any. He painted chiefly in fresco in Spain, and was called by his contemporaries the reformed Michael Angelo. A.D. 1527-1590. Canvas, oil, 54 by 76 inches.

***No. 19. PORTRAIT OF DANTE.**

Treated in manner of Andrea del Sarto or one of his contemporaries, about A.D. 1500. Wood, oil, 26 by 36 inches.

***No. 20. ADORATION OF SHEPHERDS.**

Lorenzo Costa, Lombard school, A.D. 1460-1535; a good example. Wood, oil, 24 by 19 inches.

***No. 21. VIRGIN, CHILD, ST. JOHN, JOSEPH, ANNA
AND OTHER SAINTS, AND LANDSCAPE.**

Vincenzo Catena, of Venice, A.D. 1500-1530. His style is formed after Giorgione and G. Bellini, partaking in warmth of coloring and types of both masters. This painting is a superior example of his eclectic manner, and has frequently been ascribed to greater artists of the Venetian school. Once belonged to the Duke of Mantua. Wood, oil, 44 by 57 inches.

***No. 22. PIETA.**

Dead Christ supported by angels, and landscape. Jacobo Bassano, Venice, A.D. 1510-1592. One of the better examples in tone and sentiment of this able master; once attributed to Titian's latest style. Can., oil, 48 by 70 inches.

NO. 23. PORTRAIT OF A VENETIAN GENTLEMAN.

Believed to be by Titian, A.D. 1477-1576; from the Gino Capponi Gallery, Florence; flesh tints and character in his fine manner; injured in drapery in a few points and repaired. Can., oil, 48 by 36 inches.

NO. 24. VIRGIN AND CHILD.

Landscape. Signed, Cima di Conegliano, A.D. 1489-1541. Appears to be a small repetition of the one in the Bologna Gallery. Wood, oil, 32 by 30 inches.

NO. 25. DEATH OF THE VIRGIN.

Tintoretto, A.D. 1512-1594, in his broad, sketchy style and deep, solemn coloring. From the Gino Capponi Gallery, Florence; on a remarkably carved frame of the time. Wood, oil, 30 by 50 inches.

NO. 26. PREPARING FOR THE CRUCIFIXION.

Attributed to Tintoretto; a brilliant specimen of his more finished dramatic manner. Copper, oil, 28 by 30 inches. With portraits of some of his contemporaries.

NO. 27. PORTRAIT OF ROBERT CASTILLIONIS, PERFECT OF CREMONA IN 1246

By Paris Bordone, Venice, A.D. 1500-1571. Can., oil, 48 by 60 inches.

***NO. 28. PORTRAIT OF A CAVALIER AND LADY.**

By Grambattista Morone, born near Bergamo, about 1510; died 1575; now recognized as one of the most eminent of Italian portrait painters, reminding one of Paul Veronese in his accessories. Can., oil, 66 by 48 inches.

NO. 29. PORTRAIT OF GUILIANO DI MEDICI.

Attributed to Sebastiano del Piombo, Venice. It has the

pose given by Michael Angelo to his wonderful statue of Giuliano, but appears to have been executed before that work, uniting the deep coloring of his school to the large design of the best Roman period of Michael Angelo. Wood, oil, 43 by 52 inches.

***No. 30. PORTRAIT OF A PRINCESS OF ESTE, TAKEN AS ST. CATHARINE.**

By Angelo Bronzino, Florence, A.D. 1502-1572, in his best Michael Angelesque manner. From the Riccardi Gallery. Wood, oil, 36 by 48 inches.

***No. 31. OLD WOMAN ASLEEP.**

Spanish school, 17th century, with initials unknown.

No. 32. TWO PUTTI OR CUPIDS IN PLAY.

A duplicate in oil by Correggio of his fresco of same subject, in the convent of St. Paolo, Parma, A.D. 1494-1534. From gallery of Cardinal Fesch. Can., oil, 44 by 56 inches.

No. 33. PORTRAIT OF NOBLE LADY.

Spanish school, by Claudio Coello; died 1693.

***No. 34. GRANDIOSE HEAD OF ANGEL LISTENING.**

Fragment of a large canvas, with an enlarged border by another hand. Correggio. Can., oil, 30 by 36 inches

***No. 35. MARRIAGE OF ST. CATHARINE.**

Paul Veronese, A.D. 1528-1588. A small *replica* of his large painting in the Tribune, Florence, with slight modifications. Can., oil, 30 by 36 inches.

No. 36. VIRGIN AND CHILD.

Lombard school, Roman manner of Cesare de Sesto, about A.D. 1500. Wood, oil, 38 by 30 inches.

No. 37. MARTYRDOM OF ST. ANDREW.

Guido Reni, Bolognese school, 1575-1642.

***No. 38. THE CRUCIFIXION.**

Sodoma or Razzi, A.D. 1479-1554, in his early Lombard manner, containing his beautiful group of the fainting Virgin. On fine linen, tem., 32 by 29 inches.

No. 39. PORTRAIT OF S. ROSA.

By himself; replica of that in the Uffizi Gallery, Florence, with slight changes. A.D. 1615-1673. Can. oil, 38 by 34 inches.

***No. 40. DEATH OF CATILINE.**

Salvator Rosa, signed; battle-piece and landscape, with more than one hundred figures and animals; by many judges considered to be his best composition in this line. The action is varied, dramatic and picturesque, the many distinct groups forming a complete unity of action and motive. Eagles fighting above denote civil war. The Roman trumpeters are sounding victory as Catiline is falling with his wounded horse under him. His troops are breaking and flying in a cloud of dust up one of the Apennine valleys, near Pistoia, the scene of the action. Rays of sulphurous and lurid sunlight break through the clouds and illumine the spectacle with a weird light. This great master's skill of composition is nowhere better shown. Can., oil 11 by 6½ feet.

No. 41. PORTRAIT OF OLD MAN.

A repetition of one in the Pitti, by Rembrandt, or a close imitator of his style. Dutch school, 1609-1669.

No. 42. LANDSCAPE.

Claude Lorraine; signed "Claude Gellée, Rome, 1651." A

fine example of the subtle atmospherical and sunlight effects of this distinguished painter, in excellent preservation. Can., oil, 38 by 48 inches.

***No. 43. PORTRAIT OF POPE INNOCENT X.**

Domenichino. Can., oil, 32 by 50 inches. Remarkable for its subtle expression and vitalized color. A.D. 1581-1641. The late Wm. Hunt considered it to be by Velasquez, but I. believe it to be by the above named painter.

No. 44. ADORATION OF SHEPHERDS.

Signed Masolino da Panicale, A.D., 1378-1415. An early example of naturalism in landscape.

No. 45 EX-VOTO TABERNACLE PICTURE OF ST. SEBASTIAN AND OTHER SAINTS, WITH PORTRAITS OF THE DONORS.

By Ludovico di Parma, scholar of Francesco Francia, A.D. 1520, about. Tem., 20 by 24 inches.

No. 46. PORTRAIT OF A MEMBER OF THE MEDICI FAMILY.

Taken as a St. George. Andrea di Castagna, A.D., 1409-1480. 24 by 36 inches. Florentine school.

No. 47. PORTRAIT OF A ROMAN WIDOW OF THE 16TH CENTURY.

Style of Sebastian del Piombo. Several Italian scholars and experts hold that this represents Victoria Colonna in her advanced age, but it does not agree with the type of her youthful head as given in the medals taken much earlier.

No. 48. A PROCESSION FROM A CASTLE.

By Squarcione, master of A. Mantegna; good example of a rare master. A.D., 1394-1474.

No. 49. HALT OF CAVALIERS.

Philip Wouvermans; Flemish school; in his Italian style. A. D., 1620-1668. Can., oil.

***No. 50. DANCE IN THE INN.**

Signed D. Teniers; Flemish school; a fine specimen of his best manner. Has black and white sketch nailed to the wall in back ground, which is an additional sign manual of his good work. Can., oil, 31 by 39 inches. A. D., 1610-1694.

***No. 51. ADORATION OF SHEPHERDS.**

Signed A. Durer; German school; A. D., 1610-1690. Wood, oil, 32 by 35 inches.

***No. 52. VIRGIN AND CHILD.**

Bernardino Luini, of the Lombard School, the chief of the followers of Lionardo da Vinci; warmer in color, and of whom little has been known until recently. A.D. 1508-1578. Wood, oil, 34 by 28 inches. Holman Hunt, under date of Florence, Nov. 21, 1868, writes to me of Luini: "It is a very excellent example of the combination of qualities of great simplicity and almost heroic dignity of beauty, with a richness of painting and color which together are found only in the works of the Lombard school after Leonardo da Vinci's time. The Roman and Florentine schools are both wanting in luxuriousness of texture and tint, while the Venetian school is certainly inferior in ideality of form. The Milanese combined both. To be more exact, I might particularize and add that while in design and beauty the Milanese were not inferior to the Roman school in painting, although superior to all other provinces, they were not

equal to the Venetian. Yet in looking at their works one has no feeling of there being something wanting in this respect, as is certainly the case with me when I am looking on even the best Raphael and Michael Angelo."

***No. 53. MADONNA, CHILD AND TWO EXQUISITE
LANDSCAPE BACKGROUNDS.**

Lionardo da Vinci, A.D. 1452-1519. Wood, oil, 24 by 36 inches. On the right are Alpine Lake and Dolomites, treated in the same conventional manner as the background of his "Virgin of the Rocks;" on the left the castle at Verona, as it was, with a lovely hill country in the distance, and minute figures of horsemen, men and animals, painted with marvellous finish and precision of touch, and yet broadly and largely executed.

Of this picture Holman Hunt writes: "The Lionardo was painted by the man who made the Lombard school, but who had no leisure to study the beauty that might come in sweetness of touch, in mellowness of tint, in reflected lights and richness of color. He was, as it were, staring into black vacancy with the determination to conjure up a solid dream of beauty of form as his simple thought; his color, as his light and shade, served principally to distinguish, to make more tangible, his conception. Even while he had the whole anxiety of making his changing visions into permanent pictures, and thus bit by bit developing the Italian grand style of invention, he was equal as a colorist and chiaroscurist to Raphael, and, therefore, to any other Roman painter, and superior in modelling."

5th of January, 1859, Mons. Rio, the distinguished French author of the "Life of Lionardo" and other works of art, after prolonged study of this painting, wrote me: "I have not the least hesitation in declaring that I fully believe it (the Lionardo) to be the work of that great master.

I cannot help envying your good luck in making such a valuable acquisition. The genuine pictures of Lionardo are so rare that the want of one has left, to this day, a sore gap in the gallery of many a sovereign."

Contrary to my habit with the other old masters of this catalogue, which are left to speak for themselves, I cite in this instance opinions of eminent experts and critics, because it does seem almost impossible that any one at this time should become possessed of a picture of this great master; and some evidence is due the public that it is what it claims to be. Its history is this: It was in the possession of a certain Leopoldo Franceschi, a native of St. Miniato, near the birthplace and residence of Lionardo, Vinci, whence he derived his name. It was then without a frame, dingy from dirt, and considered of small value. At his death it came into the possession of a carpenter, by name of Monta, whose heirs sold it in 1857 for a trifling sum to Vincenzo Corsi, of Florence. He gave it to the well-known artist and restorer, Torello Bacci, to be cleaned. On the removal of the dirt, it was found to be in excellent condition and a picture of much value. His bill was *three dollars* only, which is proof of the little work that was necessary to put it into good order. Seeing it soon after in the gallery of Sig. Corsi, and believing it to be by Lionardo, I purchased his entire collection, chiefly with the view of securing this painting. After it came into my possession, in the letters of Lionardo, published by Gage, vol. ii., p. 96, were found allusions to two small pictures which he was painting at Vinci in 1507-8, written to his pupil, Melzi, at Milan and Girolamo Casano. He speaks of "two Madonnas" which he "had begun and finished up to a certain point," and again alludes to them in a letter to the Governor of Milan. Nothing was known of the subsequent fate of these two unfinished pictures. It is now, however, generally believed that the Madonna in question is one of them. The *London*

Art Journal, some years ago, referring to it, wrote as follows:—

A NEW LEONARDO DA VINCI.

The discovery of any new example of an important "old master" is always an event worth chronicling, if its authenticity be indisputable. In this case we ought not to call it a discovery, because the picture has been known for some time to the few connoisseurs of various nations who have been able to penetrate the seclusion of the proprietor, more content to quietly enjoy his treasure than to make it known, except to his immediate friends. For the first time he has permitted it to be photographed, and its thoroughly Leonardesque characteristics are thus rendered readily appreciable, though the print fails in doing complete justice to the painting."

"In A.D. 1507 Leonardo writes from Florence to Francesco Melzi, at Milan (Gaye's 'Carteggio,' vol. ii., pp. 96 and 97), and speaks of two Holy Families, 'che io ho cominciati,' &c., and 'che me sono avanzati, condotti in assai buon punto.' Of these pictures nothing was known until this one was found, about twenty years since, in a villa near Vinci, and passed almost directly into the possession of the present owner. One of the most distinguished of modern artists considers it an epitome of Leonardo's 'Treatise on Painting,' and a marvellous *multum in parvo* of his technical skill, ideas of compositions and artistic peculiarities, even to the 'blacker than black' of the background against which the Virgin comes into amazing sculpturesque relief, with, in the original, striking force of *chiaroscuro*. Some of the shadows have darkened, as is usual, with Leonardo, but the surface tints, modelling and expression are remarkably preserved. Scarcely a trait of the intellectual subtlety of character, either of child or mother, is lost. Engraving, even more than photography, must fail to do

this little picture, which is on panel (twelve inches by sixteen), anything like justice. One of the open spaces of the background is an Alpine lake-scene with mountains, better executed, but similar to those in the 'Vierge aux Rochers' at Paris; and the other, a perfect picture by itself with wonderful perspective, represents the old castle at Verona, (?) with figures on foot and horseback, and animals, exceedingly minute, but as spiritedly and correctly done as if the artist had worked them out on a large scale; distant hills form the background. One hand of the Child is slightly injured, or unfinished; but, as a whole, the picture is in excellent preservation."

W. M. Rosetti, of London, speaking of it in the *Athenæum* of June 5, 1869, says: "I say *by* Lionardo da Vinci because the picture is not only attributed to that super-eminent master, but is believed to be really his by sound judges, not too ready to accept as gold everything that glitters. This is, at any rate, a choice and beautiful work, characterized by those qualities which distinguish acknowledged Lionardos."

The late Charles Heath Wilson, author of "Life of Michael Angelo," himself an artist and chief of the Somerset School of Design in London, in the *Academy* of March, 1876, also describes the picture and endorses Rosetti's opinion.

In a long communication to me, under date of Florence, Gallery of the Uffizi, Oct. 15, 1858, the distinguished Director, Cav. Prof. Miglirini, after authenticating the picture on technical grounds, and stating that the "original drawing of the Infant is well known," says, "I, therefore, conclude, congratulating you on so beautiful and precious an acquisition," etc.

His opinion is sustained by Baron Gariod, of the Turin Gallery, in a long dissertation; also, by the late Sig. Guidici, Professor of *Æsthetics* in the Academy of Fine Arts of Florence.

Baron Liphart, eminent German authority, under date of Florence, 7 June, 1877, writes me as follows:—

FLORENCE, 7 June, 1877.

MONSIEUR:

Vous me dimandez de formuler mon opinion sur la belle Madone dont vous êtes l' heureux possesseur et que vous attribuez à sé juste titre au grand Léonard di Vinci.

Eh bien, jé commencerai par vous dire que la délicieuse tête de la Madone, si supérieure pour l' expression à celle tant prônée par M. Rio de la Madone Litta, aujourd'hui à la' Erémitage de St. Petersbourg, proclame si haut son auteur, que se mettre à la recherche d'autres preuves de l'authenticité de votre tableau seroit tout aussi oisieux que de vouloir prouver que la soleil luit. Quiconque ne sent pas saisi par la profondeur d' expression de cette tête, quiconque ne sent par la délicatesse de ce coloris chaud, malgré les teintes si foncées grisesterant au noir, qui y prédominent, quiconque ne comprend pas que c'est la mian du maître seule et jamais celle d'un élève ou d'un imitateur qui a pu produire pareille merveille, telle personne, ce me semble, est dans le cas de l' aveugle qui nie le clarté du jour, parcequ' il ne la sent pas. M. Cavacaselle déclare la Madone Litta œuvre de Fenare d' apres un dessin de Léonard et je pense qu' il a raison; mais votre Madone. *Non, non*; Léonard seul a pu la produire. " Reste donc à examiner certaines parties du tableau qui pourroient faire surgir les doutes. L' état d' imperfection dans le quel l' auteur du tableau le laissa indubitement, est prouvé entre autres par le bout du main gunche de l' enfant, qui se présente tel qu' il est, non pas à la suite de quelque malheureux nettoyage, mais parcequ' il a été laisse inachevé par le maître que distrait a tout moment de la poursuite des penitures commencées, par des travaux de tout genre, en laissa plus d' une imparfaite.

Écartons enfin un dernière doute qui pourroit faire surgir la texture du tableau. Il présente au lieu de la surface émaillée, des tableaux reconnus du maître, une surface qui fait voir la tourne du pinceau. Mais cette différence a-t-elle de l'importance quand il s'agit d'un maître qui toute sa vie a été à la recherche de techniques nouvelles? Et puis, cette surface qui ne dissemble pas les coups de brosse, n'ajouterait elle pas une preuve de plus de l'état d'imperfection dans lequel le maître laisse le tableau, auquel il avroit donné en l'achevant l'email qui lui était si sympathique.

Permettez moi de vous offrir mes remerciements les plus sincères pour la bonté qui m'a permis d'admirer tant de fois votre superbe tableau."

Votre dévoué,

CHARLES EDWARD DE LIPHART.

Testimonials as to its authenticity could be indefinitely increased; among others citing the late Louis Thies and many Americans, but as in those cited we find English, French, German and Italian authorities all of one mind, I can leave the picture to speak for itself to the American public capable of appreciating its credentials, and judging it by its own merits.

SCULPTURE.

***No. 54. BRONZE BUST OF CICERO.**

Life size, mounted on *Antique Porphyritic Marble*. This portrait of the great Roman orator, which is vigorously and broadly modelled seemingly after nature, comes from a noble family in North Italy, who kept it in a niche in their villa near Chiari from a remote time. Nothing more is definitely known of its history, and opinions of experts are divided as to its date. Some, including the eminent sculptor, Albano, of Florence, and Professor Conti, Inspector of the Uffizi Gallery, consider it to be "*scultura della migliore epoca Romana*," which, if correct, would make it contemporary with Cicero himself. Others believe it to be the work of some distinguished sculptor of the fifteenth century. All agree, however, in pronouncing it to be a genuine powerful likeness of Cicero, worthy of the best Roman period.

***No. 55. TERRA-COTTA BUST OF MICHAEL ANGELO.**

***No. 56. TERRA-COTTA BUST OF VICTORIA COLONNA.**

In one of his sonnets, in burning words, which seem written with his chisel instead of his pen, after his usual poetical style, Michael Angelo says :

*Forse ad amandue noi dar lunga vita
Forse, o vuoi nei colori o vuoi nei sassi,
Rassembrando di noi l' affetto, e 'l volto;
Secche mill'anni dopo la partita,
Quanto tu bella fosti, ed io l' amassi,
Si veggia, e come a amarti io non fui stolto.*

I. E. Taylor translates these verses as follows :

Perchance to both of us I may impart
A lasting life, in colors or in stones,
By copying the mind and face of each ;
So that, for ages after my decease,
The world may see how beautiful thou wert ;
How much I loved thee, nor in loving erred.

It is needless to add, these verses referred to his only love, Victoria Colonna, the celebrated widow of the Marquis of Pescara. They certainly express an intention or desire on his part, either in painting or by means of his plastic art, to make their joint likenesses ; a determination referred to, as we shall see, in other poems, but perhaps not carried into effect until after her death in 1547, when he was 72 years old. During their lives there was no question of the purely Platonic character of their mutual affection. Only in recent times by French writers, keen of prurient scent, and some Italians, as is too common among them nowadays, sceptical of all virtue as regards intercourse between the two sexes, have there arisen doubts as to its entirely spiritual nature, and a disposition to place it equally on a materialistic basis.

Among a lot of tapestries and other works of art found in a princely house at Foggia, in the kingdom of Naples, not very long ago, and brought to Florence for sale, there were two busts in terra-cotta, of life size—a male and female head—much covered with dirt, and sold, unexamined, for a trifling sum. They were found to be shaped out of solid masses of clay, baked to a dark red tone, of fine polish and surface, and in good condition. It was seen that the male head was a portrait of Michael Angelo, wearing his studio cap and tunic, and indicating a careful study from nature. The broad, massive cranium was strongly modelled, the beard massed and bi-forked, treated after the manner of his Moses, and anatomical details even to the jugular vein, the

temporal arteries, the corrugated eyebrows and tightly-drawn frontal muscles, indicative of long and severe meditation, and the old man's wrinkles on the back of the neck showing the shrinkage of age and contractions occasioned by much looking up in fresco painting; all these were rendered with severe truth and masterly handling. Only the depression in the bone of the nose, caused by the brutal blow of Torrigiani in his youth, was but slightly indicated, and this feature is left more in harmony with the rest of the face than is seen in the usual ill-featured portraits of his own time, perpetuated to our day. His crisp hair, in short curls, crept out from beneath his velvet cap in a somewhat coquettish manner, while there was a close finish and thought in the treatment as a whole, and in the minutest details, that savored greatly of the individuality of the artist himself physically, and a disposition to look his best; which feeling its other psychological aspects immensely strengthened. There was no doubt of its being a bust of Michael Angelo, of great vital force—one that seemingly could only have been done either by himself or some artist of skill intimately acquainted with him, and to whom he had revealed his inmost self in a confidential manner not at all probable in one of his solitary habits and mental reserve. Hence, several of those who studied it came to the conclusion it might be his own work.

The female head was less realistic in treatment. It bore more the character of a type than an absolute portrait. At the same time it was found to bear a striking resemblance in general outline and contours to the head of Victoria Colonna, as seen in the medals struck in her lifetime, during her youth, with the Marquis of Pescara on the reverse. Her rich hair was braided, and the ends joined in front, forming a species of necklace on her bosom. As in the medals, a veil was entwined in her back hair, and fell over her shoulders, while a loosened corsage left one virgin-like

breast uncovered, a license which the artists of the late renaissance often took in their devotion to beautiful form, and reaction against mediæval asceticism. The face was upturned, with a rapt expression which seemed inspired alike of poetry, love and devotion. Victoria's face being turned toward the left and Michael Angelo's to the right, they formed a group evidently modelled on a special unity of motive and design, each regarding or bending toward the other, the one with a joyous and the other with a deeply melancholy, suffering aspect, and both surcharged with introspective reflection. The lady's features were significant of attained joy and repose; an ecstatic countenance, that spoke unutterable happiness, both celestial and earthly, from memories most dear, and her eyes heaven-raised seemed to indicate whence her perfect bliss was derived. Her companion's expression exhibited an inscrutable secret sorrow of the intensest kind. Both formed an artistic and psychological riddle that spoke a material as well as spiritual language, the sole key to the interpretation of which might be found in the lives and poetry of these gifted individuals. At least, such is the only solution outside of a chance artistic caprice or accidental coincidence of some exceedingly skilful sculptor; a conclusion still more difficult to accept than that they are the work of Michael Angelo himself, done after Victoria Colonna's death, in secret, and kept sacred from all eyes except his own, as an assuagement of his sorrow and a souvenir of his last hopes and love. After his death they might easily have been lost sight of for a time, or, if they found their way at last to the Colonna family, being relegated to one of their many fiefs in the Abruzzi, to be preserved away from public notice, and at last been quite forgotten. Some think Michael Angelo made them as a gift to Victoria Colonna in her life-time. But this is not likely, when we consider that she once reproved him for writing her too frequently. He was not the man to make

such a public material declaration of his feelings, as these busts would have exhibited and perhaps subjected the mistress of his heart to misconceptions, especially as his profound respect restricted him, even in their last interview, when she was dying, to simply kissing her hands, the common salutation in high society among friends.

I give a prosaic translation from two other sonnets, which speak plainly of Victoria Colonna, and contain remarkable allusions to works done or contemplated, at least similar to these busts: "Whilst thou turnest thy beautiful eyes toward me, being near me, oh, lady, I both see myself in thine, and thou beholdest thyself in mine; they reflect me such as I am, bowed down with years and suffering. Thou in mine shinest a star as thou art. Heaven may well be wroth that I in such lovely eyes should see myself so ugly. Thou in my eyes shouldest see thyself so lovely."

In the other he says: "It sometimes happens that one resembles one's self in stone; to make another image, being pale and meagre one's self, I often impress my own image, for so I appear in her eyes, and it seems that I always reproduce my own likeness, while I think I am making her's. I might well say that the stone, of which she is an example (perhaps this is an allusion to her coldness in response to his more ardent love), resembles her, but I should never be able to carve out any other than my own *sad likeness*; but if art remembers that a great beauty lives, it well becomes her to cheer my heart, since I make her beautiful." The underlinings are my own. These mystical lines certainly have a striking *rapprochement* with these transcendental busts. Perhaps he modelled them in clay, intending to put them into "stone" finally, for better preservation had them baked, and the time never came to him, or perhaps the courage, to carry out the complete intention. In whatever light they are viewed, they are most interesting objects

***No. 57. STATUE IN THE GREY-STONE OF FIESOLE,
OF MADONNA AND CHILD.**

About five feet high. The child is represented as springing from the mother, who looks with pride and joy on her offspring, while holding fast, half checking the impetuous movement. She is a Juno-like, classical figure, seated on a stone seat, with a simple garment of beautifully arranged folds of drapery and head dress, as pure, in design, as good Greek art. The type is Grecian; but the modelling of the child, its natural, spirited movement, fine gradations of form, and subtle action, indicate the best feeling and type of the Renaissance. On one side it is much weather-worn, having been exposed for centuries in a roadside tabernacle, at Settignano, near Florence, not far from the villa of Michel Angelo. This piece of sculpture bears his characteristics of sentiment and design, and even manner of chiseling. There is little doubt that it originated in his studio, and it gives, in itself, much evidence of his personal work. Comparing it with the Madonna at Bruges, of which there is a plaster cast in the Boston Museum, of a similar character, the superiority of this, in several respects, notwithstanding its injuries, is marked, especially in the elegance of the drapery and the general style of the group. If executed by Michel Angelo, its date would be about 1500. Both have the same characteristic of a large-headed infant.

***No. 58. ANTIQUE MARBLE BUST. A HEAD OF A
GREEK STATUE.**

Said to be Alcibiades, mounted in the 16th century, and found in one of the Medicean villas, near Florence.

No. 59. ANTIQUE ROMAN BUST.

Marble of remarkable excellence; a military officer, probably consul.

***NO. 60. STATUETTE. VIRGIN AND CHILD.**

By *Luca della Robbia*, of his early period, about 1450, with the flesh portions unglazed. The draperies display thick lustrous enamel and remarkable purity and strength of color, and as a specimen of his modelling and glazing, it is of exceptional excellence. From a suppressed convent in the Roman Marches. The tabernacle frame is of modern workmanship after the antique.

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